John Arnold has developed the energetic experimental sound of his 2003 debut full-length record, *Neighborhood Science*, into *Style and Pattern*, a comprehensive new album of precisely tuned, devastatingly effective future funk for the club. Created and test-run over a series of live shows around the world the album was inspired by direct interaction with crowds and dance floors.

John Arnold’s debut album *Neighborhood Science* turned heads worldwide and earned critical praise and a ton of DJ and radio play. XLR8R magazine called *Neighborhood Science*, “slamming sci-fi funk” and Keyboard described Arnold’s debut as “decidedly funky…very tight”. Water proclaimed *Neighborhood Science* is “intelligent, thinking mans music, as unique as anything I’ve heard in a while” and Black Book called *Neighborhood Science* “superb”. Demand for Arnold’s material has seen tracks featured on popular deejay mixes and compilations like Ian Pooley’s *Brazilution* mix on Ministry of Sound, Slope’s *Basscheck* mix on Crippled Dick Hot Wax, and Terry Farley & Stuart Patterson’s *Faith* mix on NRK.

Since the release of his debut Arnold has developed a completely live, non-stop electronic show bridging the gap between DJ and producer. This “freestyle” technique was developed with label mate and Detroit neighbor Jeremy Ellis. Both are trained musicians and studio scientists. Performing and creating tracks live allowed Arnold to test run music on the dance floor in front of a crowd. These improvisational moments were the inspiration for the *Style and Pattern* album. “Most of the music for the album was born out of live performances. These freestyle shows involve creating music from scratch; playing beats on the Akai Mpc, looping them and playing keys on my guitar, while constantly looping and building,” explains Arnold. “It allows for true improvisation and I can explore all kinds of rhythms and music,” he adds.

Arnold and Ellis hosted a trio of monthly shows showcasing Detroit talent, called Third Party Candidate. It was there, along with live and DJ performances in Japan, England, France, Ireland, Portugal, Russia, Puerto Rico, and all over America that Arnold developed the tracks for *Style and Pattern*. “I’ve been lucky enough to dj for people from many walks of life and they have shown me what really moves a dance floor,” says Arnold. “It never ceases to amaze me that I am a part of a unified musical community that reaches far beyond my backyard.”

One new track “La Cocina” which was created shortly after the album was turned-in. It does not appear on the promo CD, but Arnold was so excited with the end result we have re-mastered to include it. Its development was typical of the tracks on *Style and Pattern*. First created at a live session at the hyped Co-Op night in London Arnold developed the track at each gig throughout the rest of his Spring UK/European. It was finished at an impromptu studio session after a gig in Puerto Rico. The resulting “La Cucina” is a monster Latin-tinged club jam balancing heavyweight beats, Puerto Rican vocals and free-flowing percussion.

In addition to his own live dates Arnold has also toured around the world with Amp Fiddler having played guitar all over his debut album. He’s also played with Detroit legends Phil Ranelin and Wendell Harrison, the latter makes an appearance on “1234” on *Style and Pattern*. Amp Fiddler band mate Paul Randolph guests on “Rise Up” and “1234”. “Rise Up” was featured on the HVW8 compilation sampler 12” in May. The
Detroit Metro Times called “Rise Up”, “Part dance, Latin, R&B and just plain funky, its infectious rhythm is meant to get the can moving… Arnold and Randolph hit home with a musical manifesto”. And Mark de Clive-Lowe recently described “Rise Up” as, “a staple in the box... a very strong tune.”

Crowned Best Artist at the second annual UK Hip Hop Awards Ninja Tune recording artist Ty flexes his lyrical dexterity over frantic beats and rude bass line on “Style and Pattern (Nuff Version)”, the title track. The African vocalist on “Jangal” is Pathe Jassi from Senegal. Moving to Detroit three years ago to explore music of the city he has recorded and with Youssou N’Dour, Cheikh Lo and Baba Mall. “‘Jangal’ means to learn and the song discusses the importance of continually growing which is especially true for musicians,” explains Arnold. “I have witnessed how the music industry at this level is as hype driven as the pop world. I know I need to follow my heart musically because any other way would be a lie to me and the people around me.

In addition the last 12” single from the Neighborhood Science album included 2 new tracks and remixes by Mr. Scruff and Henrik Schwarz. The response to this 12” was so hot that the remixes have been included as bonus tracks on Style and Pattern; they were previously unavailable on CD.

High resolution photos, album cover, sound clips, etc. are available online at www.ubiquityrecords.com/press/. To arrange an interview or if you have questions about John Arnold or Style and Pattern please email aaron@ubiquityrecords.com or call (949) 764-9012 x109.
GIMME SOME MO'!

AMP FIDDLER AND FRIENDS AYRO AND JOHN ARNOLD ARE ON A MISSION TO REAWAKEN THE COLLECTIVE SOUL OF URBAN MUSIC. SOUND AMBITIOUS? NOT IF YOU’RE THE A-TEAM.

THREE THE HARD WAY

People like to discuss Detroit—the crime, the horrible weather, the potholes. But when it comes to music, few cities can boast a richer past or a more promising future. From jazz to Motown to P-Funk to techno, Detroit has consistently created some of the world’s most modern yet heartfelt music. Today, three producers are leading a new wave of innovation, proving that hope springs eternal—no matter how crapped-up people say your backyard is.

Ayro (Jeremy Ellis), John Arnold and Amp Fiddler have all collaborated with each other, yet there’s no confusing their individual styles. Amp Fiddler serves up soul with moments of hip-hop and house; John Arnold melds techno and jazz; Ellis channels Motown through broken beat. They all sport serious instrumental chops, a grasp of technology to express emotion, and a desire to meld live and dancefloor dynamics. Their tracks get played globally, sometimes in succession at parties like Rainer Tröby’s Rooldown in Germany, and radio shows like Gilles Peterson’s Worldwide in the UK and Toronto’s www.milkaudio.com—venues that feature not only broken beat, future soul and nu-jazz, but all their forerunners. These artists may be on the same team, but they each play different positions.

LET THIS BOY DO IT

The youngest in the lineup is Jeremy Ellis. Best known for his broken, vocal nu-jazz as Ayro, the 30-year-old Detroit native grew up in a musical family, was trained in classical piano, and has even taught the instrument. But Ellis is just as much of a virtuoso on Akai’s MPC2000 drum machine sampler, tearing off blizzards of beats on the sampler’s sixteen pads. His first single, “Let This,” was lauded by the likes of Jazzy Nova and was licensed to half a dozen compilations.

Unfortunately, his astounding debut album for Omoa Records, electroniclovefunk, ran into the distribution problems that often plague small, new labels. Ellis has now also signed under his given name to Ubiquity Records, for whom he’s currently recording an album in Puerto Rico. On electroniclovefunk, Ellis matches an ear for melody and harmony worthy of Stevie Wonder with hard, techy beats that are anything but retro. Similarly, his live performances marry the jacking groove of an expert DJ
(though he himself does not spin) to the undeniable charisma of a born performer. "I've basically become a one-man band performing like a DJ but all live with drum machines and keyboards," Ellis says over the phone from his Detroit apartment.

Ellis's masterful ease with the MPC sits comfortably next to his love of soulful melody, just as his classical background coexists with a recent past working with producers like Mike "Agent X" Clark and Alton Miller. Through his shows as part of John Arnold's Jazzhead, Ellis met these leaders of a scene, whom he was skeptical about at first.

"For a long time I viewed the techno scene as just crap and button-pushing, but that was when I was like 18 and getting into groovy shit like James Brown—I needed to see like 14 people doing it [live]. But then you come to realize as a dancer that [techno producers] are really making music. With Jazzhead, that was one of John's missions—to make a band sound like a DJ."

**DJ WITH AN AXE**

John Arnold himself has grown to love Dリング, despite also coming from a background of classical training (in his case guitar). And though Arnold's DJ sets—like his debut album *Neighborhood Science* on Ubiquity—are full of melodic, futuristic funk, he isn't afraid to go hard. Ever since his first release for Derrick May's Fragile imprint, Arnold has been affiliated with some of the big "names" in Detroit, but has charted his own path through a fusion of jazz and techno.

"The legends are our mentors, but we're in the community with them as well," Arnold says as he waits outside San Francisco's Batalounge to play a live webcast with an MPC, a laptop running Ableton Live and his trusty red Gibson.

"That's how Carl Craig's been to me, and Kenny Larkin, Stacy Pullen, Mike Clark—I've always respected those guys. But they've also respected me for my individuality and what I can do, because I'm coming from more of a 'trained musician' standpoint."

Arnold also regularly performs acoustic shows with his Blackman & Arnold jazz combo. But lest anyone think of the man as a guitar-nerd, know that *Neighborhood Science* is full of slamming dance tracks, from the stop-and-go bass drum thump of "I Can Be" (which features Amp Fiddler on vocals) to the snappy synecdoche of Herbie Hancock's "Rough," which augments Ayro's crooning with a hook that morphs from an acid squelch into an acoustic guitar lick.

As quiet, sincere and unassuming as Arnold is, his album is forceful and confident, with complex contrapuntal rhythms balanced by solid melodies and insistent bass lines. His sweaty, grimacing live performances find him using his guitar as a MIDI controller, wringing effects for every last drop of emotion, squeezing his eyes shut and often inadvertently singing along with himself, completely lost in the sound.

Arnold headlined the Friday night outdoor show at last fall's Candela Fest in Puerto Rico, while Ellis did so on Saturday. Both musicians held the diverse crowds rapt, enthralled by both the passion of their performances and the otherworldly, futuristic sounds they summoned. Veteran producers like John Beltran and Onix Walters from Bugg in the Attic were seen grinning and shaking their heads in disbelief as Ellis journeyed from rhythms that echoed earlier performances by local bomba percussionists into deeply funky, acidic squelches, and back out to the uplifting, sing-along glory of his collaboration with John Beltran, "Kissed By The Sun."

**MEAN FIDDLER**

The weekend of Candela, Arnold was busy practicing guitar parts for a series of UK shows he later played with Amp Fiddler. They still have people buzzing. Joseph "Amp" Fiddler is a direct link to Detroit's storied past, for he toured with George Clinton as a P-Funk All Star from 1987 to 1996. He's performed in the studio for artists as diverse as Prince and the Brand New Heavies, and was in San Francisco to record with the Hieroglyphics crew when I met up with him. Although he admits to missing out on Detroit techno's salad days due to his
extensive traveling, Amp's since made up for lost time with local producers. From collaborations with the shadowy Kenny Dixon Jr., a.k.a. Moodymann, to teaching Jay Dilla of Slum Village how to work an MPC, Amp has been a Detroit player of the highest order. With Waltz of A Ghetto Fly, he steps to the forefront, his liquid touch on the keys and captivating, aged-single-malt voice taking center stage.

Waltz is pure soul heaven. With a bit of help from friends like Arnold, Jay Dilla and George Clinton himself, Amp has crafted an album of raw, immediate emotion that ranges from the uptempo protest anthem "Love & War" (co-produced by Kenny Dixon Jr.) to the syrupy, whispering groove of "Unconditional Eyez." Tying it all together is Amp's unique croon, a barnished tenor that tells of escaping dead-end trouble, years on the road, and the hope that keeps him hungry. Like a sax player for all its worth, Amp's voice bends into tune, sometimes cracking like the click and squeak of a record, and always speaking volumes. "I am definitely not the perfect singer," says Amp with a deep chuckle. "I'm not trying to compete with anyone. I'm not trying to be all that. My focus is on the songs, the messages, on having fun and conveying the emotions I'm feeling in the songs."

Amp's emotional involvement with music began with hearing his five siblings play everything from Motown to Hendrix as a youngster, and became a viable career thanks to George Clinton. "I was kinda in a troubled scene. We were sitting around the house holding some guns and shit because some guys were going to come by and shoot us up—some stuff had happened with my brother. It was dramatic and [Clinton] kinda saved me out of that," Amp has stayed connected to his family, with Thomas "Budz" Fiedler co-writing and playing bass on four tracks from the new album. Amp has also introduced a new generation of Pellers to music—the single father has a 13-year-old son, Dorian, who plays trumpet on "Love & War."

Championed by many DJs before the start of the Iraq war, "Love & War" also contains a small artifact of the recording session that makes Amp howl with delight when I mention it. "Aw, yeah! That's my phone ringing there! That's the kind of thing I like to leave in—l'm not a perfectionist. I don't like to tweak things until they're absolutely perfect. Somebody said to me, 'Man, the album is nice, but it sounds like it could be mixed better.' I don't give a fuck! What's important is that people get where I'm coming from and they can dance to it and feel the music."

With its superb, classic songwriting, Amp's album certainly has the best chance of making the widest audience feel the music. But although their broken beats might initially confound some novices, Ellis and Arnold's efforts show the same sincerity, an effort to harness the sometimes overwhelming technology that surrounds us to the human emotions that tie us together. "People understand [music]," says Amp. "Even when it's electronic, when there's a real emotional element, a voice, they feel that it's genuine. And that's going to contribute to the record being the kind that stands the test of time."

FIVE DETROIT ARTISTS TO WATCH

MALIK ALSTON: With an appearance on the seminal Detroit Beatdown compilation and collaborations with Redcoat and John Arnold, Alston is on the rise. On his new Caterpillar EP for Third Ear, this producer and vocalist's shifting time signatures and quirky instrumentation up the ante. [www.third-ear.net]

ANDRÉS: It wouldn't be Detroit without a mystery man. Andrés has rumored links to both Moodymann and Slum Village, but what is known is the strength of his funky, gritty house tracks for Mahogany, including a self-titled CD-only album.

STRAND: Brian Bond, Brian Boyer and Kech Harrington craft sublime, liquid Detroit techno that pairs subtle melodies with lush rhythms for a timeless sound. Their singles for Amsterdam label Delsin and Anthony "Shake" Shakir's Frictional are gathered on the excellent Messages. [www.delsin.org]

JIMMY EDGAR: Also recording as Konkult Satu vs. Morris Nightingale for Mœrak, this 20-year-old recently released the Accessa Rhythm EP for Warp. Full of hip-hop bounce and sleekly programmed glitch, Edgar's sound balances hooks with random elements of urban texture. [www.jimmyedgar.com]

SZYMANSKI: His debut single for Ojas, "Love's Quasar," featured John Arnold on guitar and Ayro on keys, and both cite Mark Alphonse Szymanski as an up 'n coming talent. Szymanski seamlessly strings loops together for an organic, jazz-funk feel. [www.ojasmusic.com]
John Arnold  *Neighborhood Science* (Ubiquity)

Detroit’s John Arnold combines the techno sensibility that his hometown is famous for with a hefty dose of soul. The result: an expertly wrought collection of stuttering, multitone compositions that resound with melodic warmth. From the broken beats of “Inside” (featuring Malik Alston) to the Herbie Hancock cover “Rough” (featuring Ayro) to the delicious neosoul-inflected “I Can Be,” this is a superb slice of standard-setting fusion. —Marcos Moret
John Arnold
ELECTRO SOUL

Writer: Ryan Walsh
Infor@steelcitymedia.com

From Motown to techno, Detroit has proven itself the epicenter of several forward-thinking musical movements. Genres aside, one element in each movement's success appears to be consistent: the use of the vast talent base of Detroit to explore and dramatically shift the notions of what music can be. John Arnold, with his recent Neighborhood Science release, follows this model, showing the rest of the electronic-music world the beginnings of its next significant change.

Arnold has had a history of innovation. Jazzhead, an acid-jazz septet formed in 1996, was his first significant foray into Detroit's musical landscape.

"There was this night called Family Function," says Arnold, on the phone from Detroit. "It was the freshest night, like a big dance party with a band. I kept thinking to myself, 'How do I make a group that emulates this party?'"

Arnold's Neighborhood Science release sums it up well, spanning electro to organic broken beat. With this full-length record on Ubiquity, Arnold works sampling magic, often using samples of his own guitar playing alongside complex drum programming. The final touches are truly a bit of neighborhood science, with the involvement of the best Detroit artists around, including P-Funk's Amp Fiddler, Ayro and Malik Alston. There's even a wicked-thick Herbie Hancock cover to boot.

For his upcoming performance at The Andy Warhol Museum, Arnold plans to recreate his studio work with a unique live setup, controlled mainly from his guitar. "Since I'm playing solo, I obviously have had to pre-sequence things before," describes Arnold. "But, I have a set-up where I can play the bass and key stuff on my guitar using MIDI. This way we keep it live and fresh and I can use the laptop to work in anything else I need."

Arnold will also be performing at Sauce, Lawrenceville's ever-moving, but always jumpin' Friday night, but this performance will feature his deejaying skills. Though reluctant to play his own material, the artists he intends to play suggest that the quality of the performance will be no less than that to which he aspires in his live work.

"I am livin' Mr. Scruff, and Baggi in the Attic," says Arnold. "I'm also really into this European group Shalark [also known as Ark] who play this freaky, cheesy, glitchy, funky techno shit."

In a time when electronic music has been grappling with whether to subside as a fad or to reinvent itself as a complex and respected musical form, Arnold is taking steps toward the latter. Stepping beyond the typical 4/4, he manages to show that dance music can still be intelligent and complex. His performance on Friday will help solidify this ambition, fusing innovative performance styles and a broad experience base.

Jazzhead resulted, and with it came several years of innovative music, including playing alongside Alton Miller, techno deejay Bone, and a few members of the Parliament-Funkadelic family. Jazzhead continues today, though Arnold has moved onto several other projects.

One of those projects was exploring the Afro-Cuban and Latin fringes of jazz with the formation of Blackman and Arnold. Often competing against Jazzhead for the esteemed Detroit Music Awards, Blackman and Arnold continues to solidify its presence as Detroit's top world-music act.

With this significant breadth of experience, his recent electronic solo efforts are a synergy of all his influences to date. "I like anything with super bassed-out, interesting drum lines," says Arnold. That's apparent, given his catalog of releases and remixes, on labels ranging from Detroit mainstay Transmat to the quirky euro-electro label Clone.

Soul provider: John Arnold

CONTINUED ON PAGE 66
You chill. Dance. Chill some more.

It's the middle of summer. You're at an electronic music festival in France, absorbing the pouring rays of the sun. The crowd's big, but not unmanageable.

Onstage, it's far from the predictable onslaught of DJs spinning new grooves. These DJs aren't content with just spinning records, nor are they content with musicians hopping onstage to join them.

Instead, these DJs are musicians, playing both beat conductor and melodic improviser, and delivering new, organic/electronic musical patterns live on stage.

You watch as a solo performer walks toward an MPC-2000 to create a drum pattern on a dim. Next, he moves over to an ASR-10 keyboard, and rips an original melody — literally sampled from his own riffs.

A drum pattern and the loop of a keyboard melody meander on until the musician moves behind a turntable to blend in sounds from a classic jazz recording.

He moves back and forth between the turntable and his organic instrument — a guitar, a flute, a trumpet — adding new textures to the composition.

After exploring the nuances of the composition as toyingly as possible, he's back on the MPC-2000 and the keyboard again, creating the foundation for a new arrangement.

Welcome to the new jazz. And, even more importantly, welcome to the new live jazz.

It's no secret that twenty years ago, the music recording industry transformed the way many musicians composed in the studio. The necessity for a group of musicians recording in a soundproof room had begun to fade as the popularity of drum machines and electronic samplers began to grow. One individual artist had the ability to produce entire albums with little help from others. Now, the same individual achievement has blossomed in the recording studio and made its transition into the live performance.

According to John Arnold, a DJ/jazz musician who has begun taking steps toward mastering this experimental live show form, the evolution of combining solo DJing with organic instrumentation was brought to fruition for him at an electronic music conference in France three years ago. While it's true that such pioneers as DJ Herbert and Carl Craig had been a few of the early pioneers of this live show form, Arnold says, it was at the France electronic music festival where audience members witnessed a wide range of DJ/musicians performing in this manner.

"Everybody was all about live performance," says Arnold of the festival, "and this style of performing live is such a brand new thing, there's not really a set way that it can be done. It was just really interesting to be in that kind of situation, and know that right now, we're on the cutting edge."

Already, Arnold's native Detroit is one of the few American cities remaining on the cutting edge of the electronic musical idiom. But when a cluster of Detroit musicians made the pilgrimage to France, they were introduced to a new way of approaching live musicianship. In many ways, this form of live performance confirms the often under-praised selection of DJ musicians like Arnold, whose formal music training in jazz often didn't translate at his DJ gigs.

One of Detroit's most widely sought after and innovative working musicians, whenever Arnold's not spinning new grooves he's playing classical jazz guitar with fellow jazz guitarist Sean Blackman. The duo of Blackman and Arnold perform at various venues throughout Detroit at least three times a week, delivering what both call "world jazz." But when Arnold's not doing that, he's been a key collaborator with another Detroit native, Amp Fiddler, who's melding of funk and electronic music has garnered him international recognition.

Arnold has traveled the globe with Fiddler in recent months to promote the latter's fantastic recording, Waltz of a Ghetto Fly, and Fiddler returned the favor by performing on two tracks from Arnold's just released solo debut, Neighborhood Science (Ubiquity Records) — a fresh combination of jazz, funk, Afro-beat, soul, and house.

The jazz references run rampant throughout Neighborhood Science's nine tracks. Most notably, Arnold delivers a funky rendition of jazz pianist Horace Silver's "Song for My Father." Then there are tracks with a heavy classic soul vibe, like the melodic "Inside," featuring guest vocalist and fellow Detroit resident, Malik Atson.

Whether the tracks are grounded by soul, jazz, or funk, they are unified by house music and other electronic forms, creating a rich fusion that is refreshingly uncluttered. Delivering potent jazz riffs is important to his overall compositional work, says Arnold. But making his listeners dance is just as relevant.

"Jazz and electronic music are very similar," he offers from his apartment in the Motor City. "Dance is an essential part of music, whether it's jazz or electronic music. Some of the hardest, craziest beats — people should be dancing to it."

These days, Arnold is proving just that by taking elements of be-bop recordings, and infusing them into the compositions he creates while on stage, creating a live "nos-hop," and making the stage as much of a playground for him as the recording studio.

"I love to DJ. I love to find fresh music that you're not going to hear in a lot of other places covering the range of techno to fela," says Arnold. "If you're DJing a great party, there's nothing like it, because you're in charge of the energy. Doing the live performance on guitar, like to reach a similar vibe. You're trying to reach the same goal, but they have different feels — almost like the feel of France in the summer." Chill. Dance. Chill some more. UB!
DETROIT DISC

A fresh take on electronic music

In a year in which electronic music is treading water, Detroit's John Arnold breathes some much-needed fresh air into the genre with his dynamic, full-length "Neighborhood Science." Arnold, who studied classical guitar and plays in the well-known local duo Blackman & Arnold, takes an unconventional approach to his music, emphasizing fluidity, rhythms, percussion and bursts of spontaneity best equated with live jazz. "Neighborhood Science" is assuredly not a Detroit techno album in the traditional sense.

Replacing Arnold piles the layers extra-thick with rubbery jazz, funk, soul, rock and techno, which makes this comparable to Carl Craig's or Recoless' jazzier works. Yet "Science" remains uniquely Arnold's, accented by the vocal and musical contributions of Detroit's Amp Fiddler (P-Funk All-Stars and a Craig collaborator), and Ayro (Umoa Music), among others. There isn't a bad track among the nine, but songs such as crisply funky album opener "I Can Be," Herbie Hancock cover "Rough" (featuring Ayro's smooth, buttery vocals beneath a dirty stutter-step beat), "Inside" and "We're Not" (with Arnold sampling his own guitar-playing), illustrate the depth of this meticulously produced album. As Ayro declares on "Rough": "I got the beat and I know you do too." Definitely.

By Tim Pratt, Free Press special writer

John Arnold's CD-release party for "Neighborhood Science" will be at 10 tonight at Fifth Avenue Downtown, 2100 Woodward, Detroit. 313-471-2355. With John Beltran.
Peter Nicholson's even 10 replays
1. John Arnold, *Neighborhood Science* (Ubiquity)
1. Luke Vibert and his Roland TB-303 acid trip back to '91 at Mezzanine
1. Matthew Dear, *Leave Luck to Heaven* (Spectral Sound)
1. Ayro's live P.A. at Milk's Fresco
1. Ricardo Villalobos, *Alcachofa* (Playhouse)
1. Lyrics Born, *Later That Day*... (Quannum Projects)
1. Manitoba's masked madness at Bottom of the Hill
1. Juana Molina, *Segundo* (Domino)
JOHN ARNOLD

*Neighborhood Science* (Ubiquity Records)

Detroit producer John Arnold is moving soul music into the future with his debut album. The infectious tracks combine funky techno beats, organic instruments and soulful vocals courtesy of fellow Motor City musicians Amp Fiddler, Ayro, and Malik Alston. Arnold, a classically trained guitarist, is deeply influenced by Detroit's dons of dance music Carl Craig, Derrick May, and Kenny Larkin and is quickly joining the ranks of the city's innovators. Arnold's adventurous songs are layered with unique sounds — warm keyboards, percussive drums, and rhythmic guitar all come together to create dance floor ready tracks. Songs like "I Can Be," "Rough" (a Herbie Hancock cover) and "Get Yourself Together" blur the lines between techno, neo-soul and broken beat to create the sound of cosmic jazz. (Maggie Stein)
John Arnold

*Neighborhood Science*

The debut album from Detroit producer John Arnold is a decidedly funky affair, combining Arnold’s deft touch for breakbeat mixing with his traditional musical education. With assistance from local musical friends such as P-funk keyboardist/vocalist Amp Fiddler and producer/vocalist Malik, Arnold has tastefully combined the flexibility of modern sound editing with the bump of organic groove. Check the phat Moog bass on “Rough,” reworked off of Herbie Hancock’s *Future Shock*, or the Stevie Wonder-esque “Inside,” replete with various vintage keys and great harmony vocals. Arnold samples his own playing, reworking his musical contexts to create something very fresh and unique. Adding in some choice vocodered vocals and Latin percussion, Arnold conjures up deeply funky grooves that belie their electronic tweakings on their way to the dancefloor. *Neighborhood Science* could be the truest evolution of funk since Herbie got a drum machine. Very tight.

ROBBIE GENUINE

(Ubiquity, [www.ubiquityrecords.com](http://www.ubiquityrecords.com))
LOCAL MUSIC SPOTLIGHT

JOHN ARNOLD / NEIGHBORHOOD SCIENCE / UBUIQITY RECORDS

3.5 If you're into nu-jazz and enjoy this great release from Detroit's John Arnold, Neighborhood Science melds elements of jazz, broken beat, electronic, and some unabridged funk together into a very solid offering. Arnold enlists a few guest vocalists to enhance the experience. For Funk All Stars and The Detroit Experiment contributor Amp Fiddler lend some fine vocals to both "I Can Be" and "Get Yourself Together." — the synergy between Amp's unique voice and Arnold's music is great. Ayro helps Arnold recreate "Kush," an interesting take on a Herbie Hancock cover, and Roy Davis Jr. collaborator Malik Alston even turns out some vocals on "Nite." The strongest song is the title track, which is an amazing mix of Arnold's guitar work, fast electronic synths and jazz/Afrobeat drums. The artistry of Neighborhood Science is undeniable.

Best Listening Experience: "Neighborhood Science," "I Can Be" and "Get Yourself Together." - Kelly 'E-Fresh' Frazier

NOTE: The actual rating is a "4," there was a typo error - Kelly Frazier
Oct. 3
Friday

Hey Arnold! The Inner Mission’s Hush Hush Lounge has become one of my favorite spots: the crowd’s friendly and actually likes to dance, and the music’s usually top-notch. Tonight’s lineup at pHunk Tank is no exception, as hosts Andrew Jervis (Ubiquity Records) and Jonah Sharp (Reflective Records) bring out Detroit’s John Arnold for a DJ gig celebrating the release of his debut full-length, Neighborhood Science (Ubiquity Records). Far and away one of the year’s best albums, Neighborhood Science roughs up funk with a Detroit techno edge pleasing to the feet and the mind. Also, L.A.’s Aaron Michaelson brings the tech-house deepness north. 10 p.m.–2 a.m., Hush Hush Lounge, 496 14th St., S.F. $5. (415) 241-9941. (Peter Nicholson)
John Arnold
Neighborhood Science
Ubiquity Records
www.ubiquityrecords.com

Detroit dance denizen John Arnold makes music with the DJ in mind, crafting tunes that not only sound great but get folks moving as well. Arnold splices together elements of nu-jazz, broken beat, soul, funk and Latin with thick moog basslines reminiscent of '80s Motor City techno pioneers Carl Craig and Derrick May.
JOHN ARNOLD

NEIGHBOURHOOD SCIENCE (UBIQUITY)

"My neighbourhood is brimming with talent we all live and breathe music. I really wanted to present this scene on my record, because it defines who I am," explains Detroit's John Arnold. Whether recording for Transmat and appearing at the Detroit Electronic Music Festival or knocking around with mates like Ayro, the classically trained guitarist and techno educated producer has been immersed in the D's rich music scene. 'Neighbourhood Science' sees Arnold call on some of those friendships for a raw yet soulful set of futuristic electronic music. Heavy analogue keys and samba percussion are offset by the deeply soulful vocal of Amp Fiddler, as 'I Can Be' kicks off this stunning and highly individual debut. Other collaborations include Arnold's analogue heavy version of Herbie's 'Rough, featuring Ayro, and 'Inside', a broken Latin gem with vocals by Malik Alston. Elsewhere, 'We're Not' is a raw yet funky piece of Detroit electra, with broken percussion ensuring huge crossover potential - already a big tune with Peterson and Scruff. The Latin flavours recur on the aptly entitled 'Broken' while the title track featuring kora player Mody Kouyate shows the producer's more tender side. "I have come to realise that my uniqueness is ultimately who I am and what people will want to hear," reckons Arnold. Believe. (AT)
JOHN ARNOLD  Neighborhood Science  (UBIQUITY)

Dance, dance, dance. Now dance some more. Neighborhood Science, like its cover art shows, is pure bedroom fiddlin', tweakin' and tuning in to Tokyo. From Detroit to Dansk to Dublin, feet will be treated to the sweet sounds of John Arnold's solo debut. Arnold, whose instrument of choice is guitar, creates assiduous sonics here, mixing elements of techno, Afrobeat and synthed-out '70s funk. On the upbeat tilt of "Broken" you'll find a bit of Brazilian flavour, with deep, subtle bass thumps marrying pleasant high hats and well-placed cow bells. Similarly energetic, "Anaconda" shifts focus and concentrates more on the drum, utilizing techno-texturized synth lines for accent. "Rough," Arnold's cover of the oft-overlooked Herbie Hancock OG version, is steeped in layers of fat Moog lines and the tender oral theatrics of guest vocalist Ayro. More mellow and suitable for after-party chill-out sessions, the title track rounds out the LP and showcases Arnold's crafty guitar work. Not just a beat programmer but a mood creator and vibe controller, Arnold creates an album people can dance to, carefully covering the needs of the feet and the soul like every good producer should. This is a welcome introduction to Detroit's second generation of electronic music producers.

—Dan Bergeron
DJ LANGUAGE

YOU CAN CATCH DJ LANGUAGE THE THIRD THURSDAY OF EVERY MONTH AT NEW YORK’S APT, ON FRIDAYS AT PLAID, OR ALL DAY EVERY DAY AT WWW.FRIENDSTER.COM, ALTHOUGH THAT MAY JUST BE AN ONLINE IMPOSTER. REGARDLESS, THE FIRST OF LANGUAGE’S “LANGUAGE LAB” BREAK MIX CDS IS OUT NOW ON TURNTABLE LAB’S MONEY STUDIES LABEL, WITH ANOTHER DUE IN EARLY ’04.

JOHN ARNOLD FEAT. AMP FIDDLER “GET YOURSELF TOGETHER” (UBIQUITY)

Up and coming Detroit producer Arnold proffers a collabo with fellow Detroit keyboardist and vocalist Amp Fiddler, who’s been making a lot of noise of his own recently. “Get Yourself Together” has a gorgeous, understated and slightly broken but still housey feel that recalls fellow Detroit alum Recloose’s soulful sensibilities. Nice gritty vocals and keyboard work from Amp Fiddler, and an absolutely beautiful track.
THE FUNK-SQUISHIEST
JOHN ARNOLD
NEIGHBORHOOD SCIENCE
Ubiquity Records

John Arnold has risen to public attention, along with a new wave of Detroit producers and artists. Neighborhood Science includes appearances from some of those peers like Amp Fiddler, Ayro, and Malik Alston. They just happen to be from around the 'hood and helped shape the John Arnold sound on Neighborhood Science, his debut album. You don't care about any of this name-droppin' stuff? No problem, just get your hands on this CD, with its blend of multilayered soulful tracks and funky beats and an electronic edge that works on the dance floor and nods to the influence of dons of the Detroit scene. This is intelligent, thinking-man's music, as unique as anything I've heard for awhile.

Contact: ubiquityrecords.com
JOHN ARNOLD

Neighborhood Science

Making electronic music in Detroit is about as original as being a college student in Boston. So if producing a record and calling it Neighborhood Science was the plan, and the ‘hood in question happens to Detroit, damn, boy, you better be smokin’. What’s John Arnold got? Well, first off, he’s got friends. In a town full of Carl Craigs and Derrick Mays, Arnold simultaneously pays homage to influential dons of yore while shaking hands with Motown “new wavers” like John Beltran and Recloose. Being well connected leads Arnold to make some mighty fine decisions regarding guest slots on his debut, and it’s probably no coincidence that vocal contributions by Ayro (a retake on Hancock’s “Rough”), Malik Alson (“Inside”) and Kora (“Neighborhood Science”) are the immediate standouts. And while Arnold’s electro-soul instrumentals sometimes fail to match the vocal cuts, they still represent some of the finest examples of a newly emerging, more varied Detroit sound. (Ubiquity) www.ubiquityrecords.com

-Eric Solomon